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Paintings by Paterson Ewen

Phenomena of Light and Space

THE IMMEDIATE, RAW, PHYSICAL ACT OF PREPARING A sheet of plywood for a woodcut print opened the possibilities of a personal breakthrough in Paterson Ewen's art, whose "phenomascapes" rival the mythic depictions of Canadian landscape by the Group of Seven. Paterson Ewen: Phenomena, Paintings 1971-1987; Sam and Ayala Zacks Wing; January 22 – April 3; organized and circulated by the AGO with assistance from The Canada Council; sponsored by The Imperial Life Assurance Company of Canada.

BY PHILIP MONK

In 1974, Paterson Ewen produced a series of paintings on the subject of weather phenomena – specifically, cycles of rain and hail – that rivals the mythic depictions of the storm-tossed scenes of the Group of Seven. Because of the consistency of subject and technique in this series, in which the AGO's *Coastal Trip* belongs, they can be taken as the first summation of Ewen's turn to landscape in the early 1970s, a turn that revitalized his own art and initiated an incomparable body of Canadian painting.

This was no simple turn. In fact, it was more a second career in painting, since Ewen was already a well-established and respected Montreal artist who was finding his own path among the ways opened by the automatistes and Plasticiens. Those ways were primarily abstract and Ewen's painting by the later 1960s had a decidedly minimalist cast. In retrospect we might be able to read a feeling for space and time, brought about by the emphasis on line that these earlier works share with his landscape paintings, but Ewen was fundamentally disappointed with this way of painting and all it stood for. "About five years ago [in the late 1960s] I became bored with art in the formal sense. This doesn't mean that I became bored with the work of other artists, but that I became bored with my own work. There are only two things to do at that point: either stop making art or change the rules of the game. My change was to go from canvas and abstract painting to wood and imagery."

Paterson Ewen's turn to landscape imagery was not a simple return to a traditional and outmoded genre. Nor were the results he wanted immediate as he experimented with a number of materials, techniques, and forms of depiction. And some of these works on first sight do not immediately give the impression of landscape. Ewen was not interested in illustrating landscape scenes; he was concerned with depicting the fleeting, and yet fundamental, aspects of phenomena in particularly innovative and material ways that satisfied him.

Clash of 'idea' and matière

On the one hand, Ewen proceeded by focusing on the image; but his representation of landscape was not a direct depiction. Ewen, after all, called his efforts "phenomascapes" as opposed to landscapes. As Dorothy Shadbolt wrote in the 1977 gathering of these works at the Vancouver Art Gallery, "The successful clash of *'idea'* and *matière* is one of the constant characteristics of these works resulting in a tension which one wants to call resonant, or reverberant, or in some way related to sound – perhaps because he deals with forces which are often more audible than visible."

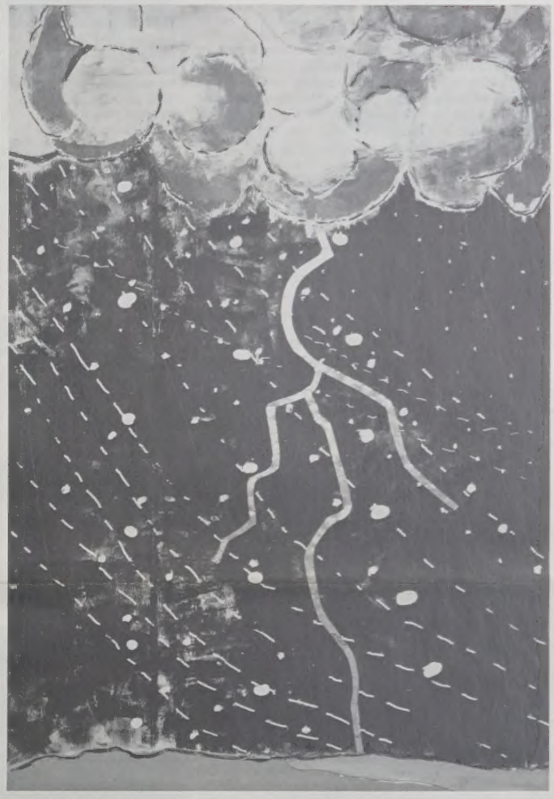
On the other hand, he investigated his subject through a new approach to materials and methods. Ewen is well known for his methods of gouging large standard sheets of plywood with an electric router that lays the ground for his application of paint and miscellaneous items of hardware. But he did not derive this method immediately. Transitional works from 1971, a series of watercolours and canvases, represent thundercloud systems with their negative and positive charges. While the images explain this cycle of nature, all the same they remain merely diagrammatic.

It was Ewen's departure from the traditional means of paint and canvas to unfamiliar means of depiction that eventually led him to the images that we read as his signature. This departure was initiated by two works from 1971, *Thunderchain* and *Rocks Moving in the Current of a Stream*. Paint played a minor role and the usual support of canvas was completely lacking as metal, in these cases, took over its function, not just as a backdrop, but as the very means of signification. Ewen describes his first use of metal: "I needed something that looked and felt like water but I didn't want to paint it on. I wanted to have something laid on and I thought of galvanized iron."

The use of metal was not merely for the sake of unconventionality; the material itself was to be part of the depiction. Ewen wanted his sense of phenomena to remain true to the material means of painting. He searched for the adequate means to reproduce his sense of phenomena, and found that means through trial and error. The work produced since 1974 has little material variation, as the artist continues to rout into large sheets of plywood.

The subjects, however, have ranged from geology to astrology, from weather systems to solar systems. The exhibition charts Ewen's movement through landscape imagery, from the early "abstractions" with their rudimentary signs of and material resemblances to landscape, through the semiotic schema of weather phenomena, to the more painterly evocations of the phenomena of light and space.

Paterson Ewen was born in Montreal on April 7, 1925. After serving with the Canadian army in Holland during the Second World War, he studied at McGill University and the Montreal Museum of Fine Arts, working with Arthur Lismer and Goodridge Roberts. In Montreal he gained a reputation as an abstract painter. In 1968 he moved to London, Ontario, where he taught until recently at the University of Western Ontario. He has exhibited widely with a retrospective in 1976 at the London Regional Art Gallery and a large survey in 1977 at the Vancouver Art Gallery. In 1980 he was part of the AGO's *Ten Canadian Artists of the 1970s* and represented Canada at the Venice Biennale in 1982. Since 1969 he has been exhibiting in Toronto at the Carmen Lamanna Gallery. He received the Banff Centre School of Fine Arts National Award in 1987.



Works by Paterson Ewen. Top left: *Self-Portrait*, 1986; acrylic on gouged plywood, 243.8 x 121.9 cm. Carmen Lamanna Gallery. Photo: Courtesy Carmen Lamanna Gallery. Top right: *Night Storm*, 1973; mixed media on plywood, 244.0 x 168.0 cm. Collection of J. Ron Longstaffe, courtesy Vancouver Art Gallery. Above: *Northern Lights*, 1973; oil on plywood, metal collage, 168.0 x 244.2 cm. AGO; Purchase, Margaret P. Nesbitt Endowment, 1973.

The arrows of *Rocks Moving in the Current of a Stream*, like the plus and minus signs of the electrical charges of the thundercloud paintings, displaced the typical painterly representation of landscape to the order of signs. But they also pointed to conceiving the surface as something dynamic. Hence Ewen could explore both the nature of the systems of phenomena, as in the 1974 cycle of paintings, a good example being *Full Circle Flag Effect*, and their full, sublime visual effects as transformed into the medium of paint grounded in the worked-over plywood. Having started out with the semiotic, Ewen absorbed himself in the phenomena of nature, without making any event in nature the direct source of an image, and, like so many painters before him, has become more and more attuned to a painterly evocation of light and space. With his recent paintings completed in 1987, one wonders whether a grander symbolic vision resonates through the work.

In Ewen's work there is a gravitational attraction, an inexorable pull toward the image. We should not, however, think of the artist as a creative demiurge creating 'worlds' from the cosmos of his mind. When he simply states

> "the physical beginning involves gathering materials and tools in advance of the struggle, wood, machine tools, hand tools, paint, and a myriad of things. A length of wire becomes rain, a piece of link fence becomes fog and so on, obviously a physical activity running parallel with the fermenting images in my head"

some other way of making and understanding materially grounds these images in their making and their character as what they are: paintings that have the power to signify by profoundly material means.

Philip Monk is curator of Contemporary Canadian Art at the AGO.

Paterson Ewen: Phenomena, Sam and Ayala Zacks Wing, January 22 – April 3, 1988.

Paintings by a Great American Modernist

Marsden Hartley and Nova Scotia

THE RUGGED COAST OF NOVA SCOTIA AND THE WARM friendship of simple fishermen inspired the great American Modernist Marsden Hartley to create some of the strongest, most moving paintings of his career. This exhibition brings together for the first time the paintings, drawings, poetry, letters, and journal entries by Hartley from 1936-1943. Marsden Hartley and Nova Scotia; Margaret Eaton Gallery; January 16 – March 13, 1988; Organized and circulated by the Art Gallery, Mount Saint Vincent University, Halifax, with assistance from the AGO; sponsored by Bolton Tremblay Inc. and Vanguard Trust.

BY ROALD NASGAARD

Marsden Hartley was a seminal contributor to abstract painting between 1910 and 1920 (in Germany he gained a reputation as an equal of the European pioneers of abstract art), however, he would end his days in Maine two decades later as a landscape and figure painter. In a quite individual way, Hartley succumbed to the European "call to order" after World War I, and, in the United States, to the post-war critical and artistic re-entrenchment from Modernism toward something more indigenously American. Nevertheless the work of those last years, both from Nova Scotia and Maine, motivated as Hartley was by harsh and wild places, vie with his great Synthetic Cubist military icons of 1914-15 as his most brilliant work.

Hartley's long journey from Maine, out into the larger world, geographically and artistically, and back to Maine again (via Nova Scotia, of course, as is the subject of the exhibition) has its own coherence. It also participates in narratives of modern artistic development, other than the strictly Modernist one, where directions are less linear, and where personal desires and spiritual longings as well as historical and geographical contingencies overtake demands for a more purely formal expressiveness.

Silence is the communicative medium

On occasion Hartley decried the private and the emotional in his art, wanting to rejoin "the ranks of the intellectual experimentalists," rejecting (as in his essay "Art – and the Personal Life," 1928) the tormented imagination of Ryder for the logical principles of Pissarro, Seurat, and Cézanne; or upholding his indebtedness to Segantini the Impressionist as against Segantini the Symbolist. (The series of Mont Sainte-Victoire paintings of 1927 were meant as an intellectual corrective to his previous expressionist excesses.) More commonly, and consistently in the final years, however, he would argue that although "intelligence" may be international in an abstract kind of way, art was entirely a local affair dependent on an artist's personal sensitivity to place. The authenticity of his Nova Scotia and Maine paintings (and thereby also paradoxically their international relevance) was guaranteed precisely by his own "nativeness" to the regions that produced his subject matter. It was by reason of his "heritage, birth and environment" that Hartley eventually (in his essay, "On the Subject of Nativeness – A Tribute to Maine," that introduced his 1937 exhibition of work from Nova Scotia) declared himself "the painter from Maine."

Hartley's commitment to place and his celebration of the spirit dwelling in local character finds its richest expression in his portraits and landscapes from the late 1930s until his death in 1943. But it is incipient from his earliest years in the first independent landscapes done in Maine in 1908 under the influence of Segantini the Impressionist, and in the subsequent "Dark Landscapes" painted in the shadow of Ryder; in the reprise of the "Dark Landscapes" done from memory in France in 1924; and in the "druidic" works from Dogtown in the early 1930s, and the ensuing monumental mountainscapes from Garmisch-Partenkirchen. All these works share a relationship to stately, stark and lonely places, or as in Nova Scotia, to people who are hardy, frank and earnest. Silence is the communicative medium through which the artist and his subject meet. In Nova Scotia and Maine these qualities become specifically identified with the "north country" where perilous nature issues a stark poetry of environment and behaviour able to reveal virtues and mysteries ancient and unspoiled.

Posing metaphysical questions

The development of Hartley's career cannot be reduced to a simple formula. But the terms of his late idealization of northern wilderness – his quest for almost mystical meaning in remote landscapes and people, his regionalism and notion of nativeness, along with the kinds of formal solutions he resorts to to wrest inner meaning from his motifs: his heroic scale, his vigorous expressionist execution, his bold frontal spatial conflations, all achieved through his abiding faithfulness to observed nature – constitute an overwhelming resurgence of a tradition whose roots lie at the close of the preceding century. The compositional types of the crashing waves, the Mount Katahdins, and the stern Archaic Portraits, and Hartley's compulsion to reveal the unseen in what can be seen, unite him with a number of earlier artists from the turn of the century in Europe and from slightly later in North America, who in similar ways in both landscape and figure painting sought new ways to invest their vision of the external world with subjective and spiritual meaning. These are almost exclusively northern artists who on the one hand are descendents from an older Romantic tradition, but on the other, belong more specifically to a Northern aspect of the Symbolist movement as represented by the work of Edvard Munch and a large group of fellow Scandinavians, Ferdinand Hodler, the early Piet Mondrian, the Group of Seven and Emily Carr in Canada, and such American painters as Arthur Dove and Georgia O'Keeffe.

Like his Symbolist predecessors, whose means in the early twentieth century also easily transposed themselves into a more personal and painterly expressionism, Hartley transformed depicted nature from a mirror of the physical world to one of feeling and mind. His rapture with the daily routine of the lives of the fishermen and their women on the coast of Nova Scotia, as described in *Cleophas and His Own*, might have implied that the paintings inspired there should have been genre pictures, like those by Segantini the Symbolist that he had admired in his youth. But like the Northern Symbolists he rarely brought man and nature together, as if it would diminish both to have to accommodate them in a shared space which must inevitably open physically onto descriptive banality. Instead the landscapes rise vertically and loom, monumental and threateningly close, and the figures (like those of Hodler) fill the whole of their space surrounded at best by mere emblems of context.

Hartley thus spent his last years posing metaphysical questions and searching out mythic archetypes and depths of inner experience as a late expressionist variant of realist and regionalist Symbolism, instead of experimenting with more extreme forms of abstraction as were simultaneously being pursued by the Abstract Expressionists. But this in no way diminishes his stature as an artist or lessens the emotional power of his work. The appearance of so many painting neo-styles in the present decade has undermined the faith in a linear genealogy of art which seemed to serve us so well in the recent past, and which by its very terms had to consign the late work of Hartley, however much respected, to historical byways. It is instead clearer that ways of doing may pursue more circuitous paths; that any one way does not necessarily play itself out in the first instance, but that new times, different places, and accumulated experience may propose yet other moves to be made that yield fresh and unprecedented insights into human experience. How else are we to read Hartley's particular play of tradition and innovation?

Roald Nasgaard is chief curator at the AGO.

***Marsden Hartley and Nova Scotia** is accompanied by a book by the same title that serves as the catalogue of the exhibition. In addition to the foreword by Roald Nasgaard, reprinted here, and essays by Gerald Ferguson, Ronald Paulson, and Gail R. Scott, the book includes Hartley's elegiac prose poem "Cleophas and His Own: A North Atlantic Tragedy."*

American painter Marsden Hartley was born in 1877 in Lewiston, Maine. He studied at the Cleveland School of Art (from 1892), the Chase School in New York (from 1898), and the National Academy of Design. He became associated with the circle of Alfred Stieglitz, and had his first one-man exhibition at the 291 Gallery in 1909. In 1912 he travelled to Paris, Munich, and then to Berlin, where he exhibited with the avant-garde Der Blaue Reiter group. In 1913 his work was included in the Armory Show in New York. Between 1914 and 1916 Hartley emerged as one of the leading American Modernists, with a characteristic abstract style rooted in Synthetic Cubism and German Expressionism. He led a troubled, unsettled life and travelled widely in Europe and North America. He abandoned working in the abstract manner, and in the 1930s began to paint in a sophisticated 'primitive' style. His sojourns in Nova Scotia in 1935 and 1936 provided inspiration for a strong, moving body of work. Hartley continued to identify with the sensibility of the Atlantic region until his death in Ellsworth, Maine, in 1943. In 1944 The Museum of Modern Art, New York, gave a retrospective exhibition of his work.

Above left: *Marsden Hartley*, 1942. Collection of Gerald Ferguson. Photo: Alfredo Valenté. Above right: Marsden Hartley, *Fishermen's Last Supper*, 1938; oil on board, 55.9 x 71.1 cm. Private Collection, courtesy Graham Modern Gallery, New York. Right: Marsden Hartley, *Off to the Banks at Night*, 1942; oil on board, 76.2 x 101.6 cm. The Phillips Collection, Washington, DC.

Marsden Hartley, *Christ Held by Half-Naked Men*, 1940-41; oil on board, 101.6 x 76.2 cm. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

Marsden Hartley and Nova Scotia.
Margaret Eaton Gallery. January 16 – March 13. 1988.

JANUARY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays, the Gallery, The Grange, and The Restaurant are closed; shops open.	Gallery Talks and Tours twice daily, except Mondays and January 1. Causeries en français, le dimanche à 14h30.			1 New Year's Day. Gallery, shops, and services closed.	2 Exhibition *Shirley Wiitasalo* / continues
3 Exhibition *The Glory of the Page* / closes For Kids *Hands On* / 1-4 pm	4 1988 calendars priced to clear by mid January in the AGO Book Shop.	5 New installation of contemporary art opens in the Art Rental and Sales Gallery.	6 *Rendezvous with Art* / 6 pm Gallery School *Adult Studio* / classes begin	7 Exhibition *Henry Moore Remembered: The Collection at the AGO in Toronto* / continues	8 *Artful Conversation* / 11:15 am Film *Emily Carr: Growing Pains* / 12:15 pm	9
10 *Sunday Start with Art* / 11 am For Kids / 1-3 and 1-4 pm Gallery School *Family and Community Studio* / 1-4 pm Exhibition *Selection of Recent Acquisitions* / closes	11 This month The Jewellery Shop features jewellery designs by the team McAleese and Wiggins.	12 The Impulse Shop offers 50% savings on selected items this month.	13 *Art in the Morning* / 9:30 am *Rendezvous with Art* / 6 pm *Spectrum* / TVOntario, 10:30 pm	14	15 *Artful Conversation* / 11:15 am Film *Doris McCarthy: Heart of a Painter* / 12:15 pm	16 Exhibition *Marsden Hartley and Nova Scotia* / opens
17 For Kids / 1-3 and 1-4 pm Lecture / 2 pm Gallery School *Studio* / 1-4 pm Concert **Antonin Kubalek** / 3 pm *Spectrum* / La Chaine française de TVO, 10:30 pm (in English)	18 Posters signed by Henry Moore are available at The Reproduction Shop.	19 Theatre *Letters from the Yellow Chair* / 1:30 and 8 pm	20 Theatre *Letters from the Yellow Chair* / 1:30 and 8 pm *Rendezvous with Art* / 6 pm	21 Members' Preview *Paterson Ewen: Phenomena* / 2-9 pm Theatre *Letters from the Yellow Chair* / 1:30 and 8 pm	22 Exhibition *Paterson Ewen* / opens *Artful Conversation* / 11:15 am Films *Portrait of the Artist as an Old Lady* and *A Film About Joyce Wieland* / 12:15 pm	23 Theatre *Letters from the Yellow Chair* / 1:30 and 8 pm
For Kids / 1-3 and 1-4 pm *Studio* / 1-4 pm Theatre / 1:30 and 8 pm	25 Exhibition *Viewpoints: Approaches to Contemporary Art* / continues	26	27 *Rendezvous with Art* / 6 pm	28 Gift certificates are redeemable at all AGO outlets: Art Rental and Sales Gallery, The Restaurant, and Membership.	29 *Artful Conversation* / 11:15 am Film *Georgia O'Keeffe* / 12:15 pm	30 Exhibition *Photographs: Selected Gifts from the Collection* / opens Gallery talk signed for the hearing impaired: *Marsden Hartley* / 2 pm
For Kids / 1-3 and 1-4 pm *Studio* / 1-4 pm Walking Tour *Shirley Wiitasalo* / 3 pm	31					

THE COLLECTION IN FOCUS

The Rejuvenation of a Motherwell

BY JOHN O'NEILL

THE CONSERVATION DEPARTMENT RECENTLY CARRIED out major restoration treatment on a collage by Robert Motherwell, one of the original abstract expressionists of the New York school. The work, *In Grey with Parasol*, is dated 1947 and was acquired by the AGO in 1962 as a gift from the Women's Committee Fund. The importance of this work can be judged by the number of times it has been loaned for exhibition at major institutions. The labels on the reverse side of the collage attest to numerous travels since 1962, including four separate loans to New York City, two trips to Europe, and a major US tour.

The recent treatment was prompted by yet another loan request, this time from the Albright-Knox Gallery in Buffalo, for the major exhibition *Abstract Expressionism: The Critical Developments*, organized in celebration of their 125th anniversary. The collage was brought to the paper conservation laboratory for examination and conservation clearance, which is a routine part of the loan process. The basic support of the collage that carries the image is a dense, heavy cardboard, five millimetres in thickness. The image is composed of oil paint and numerous pieces of paper glued to the cardboard. Examination revealed that the papers glued to the cardboard appeared to be stable and secure, but that the safety of the support cardboard was questionable. This board is of poor quality, and over the past 40 years the processes of ageing combined with fluctuating humidities and high light levels have rendered it very weak and brittle. Manipulation of the collage out of its frame was precarious, and there was a real danger of the cardboard breaking in the centre or at one of the corners. Previous water damage had caused the cardboard to warp and had contributed to its weakened state.

The cardboard was resting on its edges on the rabbet of the frame, causing abrasion and wear at the edges. The frame rabbet was also hiding about five millimetres of the image on each edge, and was rubbing and abrading the surface pigments of the image.

It was evident after the examination that if the loan was to proceed, some treatment would be necessary. The primary consideration for any proposed treatment was that the safety of the heavy cardboard be assured, and that the work be protected from major or minor fractures and abrasions during transport and exhibition. This meant that the treatment must provide some kind of overall support for the cardboard, and allow the work to be displayed without resting on its edges. Secondary considerations for the treatment were that it should flatten the work and keep it flat, and that it should allow all of the image to be seen in the frame, without the work actually touching the frame.

Robert Motherwell, *In Grey with Parasol*, 1947; collage and oil on board, 120.7 x 90.2 cm. Gift from the Women's Committee Fund, 1962. Left: after treatment, on its new panel. Right: during treatment, positioning the work on the vacuum table.

Devising and executing the treatment for this work was a complicated process, and involved collaboration between Barry Briggs, conservator of contemporary art, and myself, with input from the rest of the conservation staff, and from the curator. After extensive testing of various materials and techniques, we decided to mount the collage onto a light-weight rigid support panel.

The labels and an inscription were removed from the reverse side of the collage, and preserved for the Gallery's files. A layer of poor-quality paper was also removed from the reverse side with a scalpel, to prevent it from interfering with the adhesive bond. The exposed, dense cardboard material was smoothed with sandpaper and consolidated with a dilute solution of an acrylic polymer emulsion. The addition of the water in the emulsion helped to relax the cardboard, and the collage was dried face-up on a vacuum table, which flattened the warping. The vacuum table withdraws the air from beneath the collage, allowing the ambient air pressure to press the cardboard flat against the table. In this way, a considerable force can be exerted on the face of the collage, without any direct pressure from weights. This preserves the three-dimensional character of the collage papers, and prevents any crushing or burnishing of the oil pigments.

Once flat and dry, the work was bonded to a heavy polyester fabric using the same acrylic emulsion. This involved coating the fabric and the reverse side of the collage with two coats of the emulsion and allowing it to dry overnight. The adhesive was then reactivated with a solvent, and the collage bonded to the fabric on the vacuum table. A solid support panel with wooden edge strips was prepared from a rigid paper honeycomb material. The polyester fabric (with collage attached) was stretched over the panel, and stapled into place. In this way, the panel will function as an overall support for the collage, and will prevent damage caused by flexing or vibration.

The panel was made slightly larger than the work, to allow the panel to rest in the rabbet of the frame. The frame was modified by James Englebert, framing technician, so that it holds the panel securely in place and allows the collage to "float," without the frame actually touching the face or the edges of the art work. The appearance of the collage is unchanged, except that now the image is entirely visible when the work is framed. A full-page colour illustration of this work appears in the catalogue of the Buffalo exhibition.

John O'Neill is senior paper conservator at the AGO.

Exhibitions

Marsden Hartley and Nova Scotia
Margaret Eaton Gallery
January 16 – March 13
This exhibition brings together the paintings, drawings, poetry, letters, and journal entries of Marsden Hartley, produced between 1936 and 1943, and focuses on the importance of Hartley's Nova Scotia experience to his artistic career. One of the most important Modernist painters in North America, Hartley is well known for his seminal abstract works of 1910 to 1920. He turned to landscape and the figure in the later part of his career. The works in this exhibition are inspired by his love and admiration for the Masons, a family of Nova Scotia fishermen, and the tragedy that touched their lives. Organized and circulated by the Art Gallery Mount Saint Vincent University, Halifax, with assistance from the AGO. Sponsored by **Bolton Tremblay Inc.** and **Vanguard Trust**.

Paterson Ewen: Phenomena Paintings 1971 – 1987
Sam and Ayala Zacks Wing
January 22 – April 3
This major survey comprises over 40 of Paterson Ewen's works from 1971 to 1987, beginning with the pivotal work *Rocks Moving in the Current of a Stream* (1971), in the AGO's Permanent Collection, which marks Ewen's transition from early abstractions to landscapes painted on gouged plywood. The exhibition charts Ewen's movement through the landscape imagery, the semiotic schema of weather phenomena, and the more painterly evocations of the phenomena of light and space. Sponsored by **The Imperial Life Assurance Company of Canada**. Organized and circulated by the AGO with assistance from The Canada Council.

Photographs: Selected Gifts from the Collection
Trier Gallery
January 30 – March 27
This exhibition unveils a selection of exceptionally fine photographs, which over the past ten years were generously donated to the AGO's small but growing collection of photography. Includes work by Bonfils, Curtis, Stieglitz, Evans, Beaton, Callahan, and Wegman.

The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library
Sam and Ayala Zacks Wing
through January 3
This major exhibition of illuminated manuscripts from the Middle Ages and Renaissance provides an unprecedented opportunity for Canadians to view ancient, rare, and beautiful books from the 9th to the 16th centuries. One hundred and forty-eight of the finest illuminated manuscripts and printed books in existence are drawn from the great collections of the Glasgow University Library, including the Hunter Collection. The treasured highlight of the exhibition is the *Hunterian Psalter* of c.1170; its pages will be turned regularly to offer several viewing opportunities. Organized by Glasgow University Library for the AGO. Sponsored by **Brascan Limited**.

A Selection of Recent Acquisitions of Works on Paper from the Canadian Historical Collection
Margaret Eaton Gallery
through January 10
As prolonged exposure to light is harmful to the delicate nature of works on paper, this exhibition is a rare opportunity to view new acquisitions made by the AGO in this field. Exhibition includes four important ink drawings by Jean-Paul Riopelle; a study for *Dhārāna*, the major painting by Fred Varley already in the AGO Collection; and ten graphite drawings by Lawren S. Harris.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through January 24
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Shirley Wiitasalo, *Interview*, 1981; oil on canvas, 152.4 x 182.9 cm. Collection of Carmen Lamanna.

Walter Trier: A Celebration of Toys
Trier Gallery and Anteroom
through January 24
The exhibition includes a selection of wooden folk toys from the region of Saxony, West Germany, and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation Gift in the AGO's Permanent Collection.

Rodney Graham: The System of Landor's Cottage
Signy Eaton Gallery
through January 31
This exhibition is comprised of works in the AGO's Permanent Collection by Vancouver artist Rodney Graham. It also celebrates the publication of his artists' book, also titled *The System of Landor's Cottage*. Included is a scale architectural model of the cottage from Edgar Allan Poe's story "Landor's Cottage," presented with the book in a room setting.

Henry Moore Remembered: The Collection at the AGO in Toronto
Henry Moore Sculpture Centre
through February 7
A year after the death of Henry Moore, this memorial exhibition pays tribute to the great British sculptor who donated a significant number of his original works to the AGO. The exhibition brings together for the first time all the 73 drawings, 131 sculptures, and a selection of the hundreds of prints that are in the Permanent Collection of the Gallery. The AGO owns the largest public collection of Moore's work. Sponsored by **CMQ Communications Inc.**, with additional support from **The Henry Moore Foundation**.

Shirley Wiitasalo
Gallery of Contemporary Art
through February 28
This exhibition of 20 oil paintings by Shirley Wiitasalo, one of the most interesting artists to emerge on the Toronto art scene in the last decade, includes her recent, characteristic, dream-like landscapes. Her thematically related series of works deal with issues of representation, and pressures of a consumer society. A **Bold Strokes** exhibition sponsored by **Brendan Wood, Tutsch & Partners Inc.; Bryker Data Systems Ltd.; Chemical Bank of Canada; Currier & Smith Limited; Grafton Group Limited; Maclean Hunter Limited; Onex Packaging Inc.**; and **Saffer Advertising**.

Viewpoints: Approaches to Contemporary Art
Gallery E
through May 29
This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs department, Education Services, AGO.

Sponsored by **TransCanada PipeLines** through its Arts Development Program.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario
Surrey Art Gallery, Surrey, BC
through January 3
and
Acadia University Art Gallery, Wolfville, NS
January 24 – February 28

Photographs of Canadian Artists from the Newton MacTavish Collection
Woodstock Art Gallery, Ontario
through January 3

Loring and Wyle: Sculptors' Legacy
Laurentian University Museum and Arts Centre, Sudbury
through January 3
and
Art Gallery of Algoma, Sault Ste. Marie
January 18 – February 5

Joyce Wieland
Beaverbrook Art Gallery, Fredericton, NB
through January 30

David Hockney: A Hollywood Collection
Belleville Public Library Gallery
January 5 – February 2

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario
Laurentian University Museum and Arts Centre, Sudbury
January 7-31

Chin Chiang and the Dragon's Dance
Sarnia Public Library and Art Gallery
January 17 – February 21

Surrealism and Its Influence
Thunder Bay Art Gallery
January 29 – March 13

"Artists with their Work" Programs

Clarissa Inglis: Sculpture
Art Gallery of Algoma, Sault Ste. Marie
continuing to January 10

Susan Schelle: Sculpture
The Art Gallery St. Thomas-Elgin, Ontario
continuing to January 17

Kim Moodie: Drawing
Woodstock Public Art Gallery
January 7 – February 7

Fern Helfand: Photography
The Temiskaming Art Gallery, Haileybury, Ontario
January 12 – February 6

Joanne Tod: Painting
Thunder Bay Art Gallery
January 22 – February 28

General Idea: Video Screening
Monitor North at Thunder Bay Art Gallery
January 4

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during January:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Causeries en français: le dimanche à 14h30

For group tours contact the Education Scheduling Office at 979-6601.

* **Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** **Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** **For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. Topic for January 30 is "Marsden Hartley."

Please note that Gallery Talks will not be given on Friday, January 1.

Walking Tours

Shirley Wiitasalo
Philip Monk, Curator of Canadian Contemporary Art, AGO
Gallery of Contemporary Art
Sunday, January 31, 3 pm
Join exhibition organizer Philip Monk for a tour of the current exhibition of paintings by contemporary Toronto artist Shirley Wiitasalo.

Lectures

Marsden Hartley's Nova Scotia
Professor Townsend Ludington, The University of North Carolina at Chapel Hill
The Jackman Hall
Sunday, January 17, 2 pm
The paintings that Hartley created in consequence of his visits to Nova Scotia will be discussed by Professor Ludington in context of the artist's career.
Free with admission.

Marsden Hartley, *Cleophas, Master of the Gilda Gray*, 1938-39; oil on board, 71.1 x 55.9 cm. Walker Art Center, Minneapolis; Gift of Bertha H. Walker, T.B. Walker Foundation.

Gallery School

Family and Community Studio
Gallery School
Sundays 1-4 pm, through April 17, 1988, except January 3 and April 3
Family and Community Studio is a family drop-in program where kids and parents make art together. Materials for drawing, painting, printmaking, and sculpture are available, with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.
Free with admission to the Gallery.

Adult Studio
Gallery School
January 6 – March 10, 1988
The Gallery School continues to offer studio art courses for adults – for both the novice and the more experienced student. Winter term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Tuition is $125 for Gallery Members and $150 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students, called "Drawing from Mark to Magic: The 20-Week Workout." Tuition is $215 for Gallery Members and $245 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person, and is confirmed upon receipt of payment. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

For Kids

Hands On
Sundays 1-4 pm
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Weekend Workshops
Sundays, January 10, 17, 24, 31
1 pm (two-hour session)
Weekend Workshops, for children ages 8-12, will be offered Sunday afternoons in January. Each workshop begins with a short film, followed by a chance to invent something wonderful. Make a box sculpture, do a portrait, design a kite – the only boundary is your imagination. Each week will bring a new program. Come once or come each Sunday.

A limited number of tickets will be available each Sunday at the Information Desk. First come, first served. For more information please call the Elementary Education department at 977-0414, ext. 398.

Concerts

Sunday Concert Series
The Walker Court
Sunday, January 17, 3 pm
In collaboration with the Royal Conservatory of Music (RCM), the AGO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This concert promises to be the highlight of the season as it features the celebrated Czech pianist Antonin Kubalek in a solo recital. Mr. Kubalek is now a teacher at the RCM.

Spectrum

Viewing Times
TVOntario: Wednesday, January 13, 10:30 pm, and La Chaîne française de TVO: Sunday, January 17, 10:30 pm (in English)
In the January edition of *AGO Spectrum*, the Gallery's video newsmagazine highlights works of art from the AGO Permanent Collection. Walking through the Old Master galleries with David McTavish, curator of European Painting and Sculpture at the Gallery, *AGO Spectrum* provides viewers with an intimate look at some of the great masterpieces at the AGO.

AGO Spectrum also looks at the career of Toronto artist Shirley Wiitasalo and interviews Philip

Monk, curator of Contemporary Canadian Art at the AGO. The current exhibition of Wiitasalo's paintings at the Gallery follows the formal and philosophical progression of Wiitasalo's work from 1981 to 1987, and demonstrates how concerns for the issues of representation, and for life in an urban, contemporary society, converge in her art.

Films

Noon-Hour Films
The Jackman Hall
Fridays, 12:15 pm
To complement the exhibition of paintings by Canada's Shirley Wiitasalo, the AGO presents a documentary film series on the lives, ideas, and careers of five remarkable women artists: Emily Carr, Doris McCarthy, Paraskeva Clark, Joyce Wieland, and the American master Georgia O'Keeffe. Films are free with admission to the Gallery.

Friday, January 8

Emily Carr: Growing Pains (1975, colour, 57 min.)
Emily Carr's life story, her early years in Victoria, British Columbia, and her sojourns in the remote villages of that province.

Friday, January 15

Doris McCarthy: Heart of a Painter (1983, colour, 58 min.)
The life and work of the landscape painter, teacher, and traveller, and the Toronto art scene of the 1930s and 1940s.

Friday, January 22

Portrait of the Artist as an Old Lady (1982, colour, 27 min.)
Paraskeva Clark, the Russian-born Canadian artist who lived in Toronto for 50 years, discusses her ideas on socialism, feminism, and art.

A Film about Joyce Wieland (1972, colour, 26 min.)
An introduction to Wieland and her art as filmmaker in conversation with fellow filmmaker Judy Steed.

Friday, January 29

Georgia O'Keeffe (1977, colour, 59 min.)
The artist talks about her life and the inspiration of nature on her work.

Theatre

Letters from the Yellow Chair
The Jackman Hall
Tuesday, January 19 through Sunday, January 24, 1:30 pm and 8 pm
Letters from the Yellow Chair is an original production based on the correspondence between Vincent van Gogh and his brother Theo. Quoting directly from the brothers' numerous letters, this two-man play explores the brothers' close and often tumultuous relationship. After highly acclaimed performances in London, New York, and Chicago, *Letters from the Yellow Chair* comes to Toronto for a week of brilliant performances at the AGO. Written and performed by Graham McTavish and Nick Pace. Sponsored by **Bauhaus Designs Canada Ltd.**

Members, seniors, and students $7; non-Members $8.

To Purchase Tickets
In person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm.

By mail: Send a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which performance you plan to attend. Your ticket(s) will be held for pick-up prior to the performance.

By telephone: Please call 979-6601 during office hours. VISA, MasterCard, and American Express accepted. Admission ticket(s) will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds. Entrance by the McCaul Street doors.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a gentleman's house of the mid 1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237; for school tours, call ext. 601.

A project of the Volunteer Committee.

Front door of The Grange.

Heritage Week
The City of Toronto celebrates Heritage Week, February 15 to 19. Take part in the festivities by attending an open house at The Grange on Wednesday, February 17. Visitors can sample food representative of the times, tour the house, and view slide presentations on the history of this stately home. The Gallery offers free admission on Wednesday evenings, during which The Grange is open from 6 to 8 pm, so a special welcome is extended to those who live and work in the area. Let us take you back to the everyday life of a gentleman's family in the 1830s.

Actors Nick Pace (left) as Theo and Graham McTavish (right) as Vincent in *Letters from the Yellow Chair.*

Panoramic view of Zürich.

Travel AGO

Chicago
May 5-8, 1988
Louis Sullivan, D. Adler, H.H. Richardson, Frank Lloyd Wright, Mies Van Der Rohe, and Helmut Jahn are world-renowned architects who, together with wealth from the business community, built exciting, modern Chicago. Take time with us to study the essence of their styles, and to discover the beauty and creativity of their buildings. We'll visit the restored Auditorium Theater, the controversial Illinois State Center, the Board of Trade, and Oak Park. At the Art Institute, we will see a Georgia O'Keeffe centennial exhibition – the first major show of her work in a decade. During the weekend we will join knowledgeable Chicagoans at the exhilarating International Art Fair, a microcosm of the art world on the Navy Pier.

Join us for four days and three nights of art and architecture, good food, and theatre – a trip to remember!

Alsace, Lorraine, and Switzerland: Medieval to Modern
June 12-24, 1988
The beautiful border region between France and Switzerland is rich in outstanding museums and architectural treasures. It is an international cultural crossroads that has always welcomed a variety of artistic influences and that has a long tradition of artistic patronage. Visit the great art cities of Zürich, Bern, and Basel. Discover Renaissance Strasbourg, then explore the famous "Route du Vin" and medieval Colmar. Experience the superb food and wines of this charming region. A three-star tour for art lovers!

Washington
June 1988
Tour the picturesque American capital and view the splendid exhibition *The Art of Paul Gauguin* at the National Gallery of Art. This important show, comprised of paintings, drawings, and sculpture by the great French painter, will be seen in only two North American cities: Washington and Chicago.

The Ottawa National Gallery Tour
July 9-10, 1988
In this exciting overnight trip, the AGO joins hands with the ROM for the opening of our spectacular new National Gallery. Featured are two outstanding exhibitions: *Degas*, and *As the Spirit Sings*, the North American Indian Art exhibition from the Calgary Olympics.

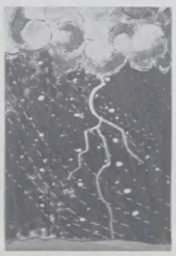
Russia: Old Cities and Gruziya (Georgia) Republic
September 17 – October 4, 1988
Travel with us next fall when we tour Moscow and the surrounding old cities of Yaroslavl', Suzdal', Vladimir, and Zagorsk. Heading south to the Georgian Military Highway in the Caucasian Mountains, we'll visit Tbilisi, capital of Georgia. Finally, wending our way north, we'll spend the night in Novgorod on our way from Moscow to Leningrad, where we'll be guided through all the treasures this historic city has to offer, including the Hermitage, Petrodvorets, and the Pushkin museums.

Japan III
October 18 – November 9, 1988
A cultural exploration of Japan's past and present. We will visit Tokyo, Kyoto, Nara, and other intriguing places and will enjoy the special ambiance created by the landscape, the art, and the people of Japan. This trip will conclude with three days in Hong Kong.

Looking Ahead...Spring 1989
Spain and Morocco
California
The York Seminar Program
These trips are still in the planning stages. Look for more information in the coming months.

For brochures or more information on *Travel AGO*, please call 977-0414, ext. 263. *Travel AGO* is a project of the Volunteer Committee.

Members' Activities



Invitation to Members
Members and their guests are invited to preview *Paterson Ewen: Phenomena* on Thursday, January 21, 1988 from 2 to 9 pm. Features of the exhibition preview are gallery talks in the exhibition during the afternoon and book signings with Philip Monk, curator of Contemporary Canadian Art and organizer of the exhibition, at 4 and 7 pm. Complimentary tea served in The Walker Court from 3 to 5 pm with music and regular bar service during the evening. Opening ceremonies are at 6:30 pm. *Paterson Ewen: Phenomena* opens to the public on the following day, January 22, and continues until April 3.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled event. These are projects of the Volunteer Committee.

Art in the Morning
Shirley Wiitasalo
Wednesday, January 13, 9:30 am
Meet in the Members' Lounge for refreshments and then tour the *Shirley Wiitasalo* exhibition. Tickets are $4.50.

Paterson Ewen
Wednesday, February 17, 9:30 am
Join us for refreshments in the Members' Lounge and then view the paintings of Canadian artist Paterson Ewen. Tickets are $4.50.

Sunday Start with Art
Shirley Wiitasalo
Sunday, January 10, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the *Shirley Wiitasalo* exhibition. Tickets are $6.

Paterson Ewen
Sunday, February 14, 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of the works of Paterson Ewen, Canada's foremost landscape painter. Tickets are $6.

Special Evening for Members
Paterson Ewen
Wednesday, February 24, 6 pm
Tour the radiant and powerful landscapes of Canadian painter Paterson Ewen and then enjoy dinner in The Restaurant. Tickets are $23.

Shops and Services

The Reproduction Shop
Now featuring posters signed by Henry Moore! Our courteous and efficient staff are available to help you select and frame your choice of Canadian or international fine art reproductions or modern posters. Leader frames and museum mounting also available. Ten percent discount to Gallery Members. A project of the Volunteer Committee.

Just one of the attractive posters available at The Reproduction Shop.

AGO Book Shop
Attention bargain hunters! 1988 wall and engagement visual arts calendars are marked down half price to clear by mid January. Overstocked gift items are reduced by 25%. A reductions section will be maintained all year round to contain aged magazines, children's books, and general stock.

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable at all AGO outlets, Art Rental and Sales Gallery, The Restaurant, and Membership.

Art Rental and Sales Gallery
Come in to see the exciting new installation of contemporary art that runs from January 5 to February 1. If you received a cheque for Christmas and are wondering what to give yourself as a present, you might find just the thing you're looking for. Remember that the first three months' rental fee is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop
Enjoy world-class shopping at The Impulse Shop. Choose from Italian espresso makers, Swid Powell's American designer tableware, abstract art puzzles from Brit Toy, Swiss baby rattles, and giant pick-up sticks. Specially reduced items: up to 50% savings on selected items, gift wrap, and bags. A project of the Volunteer Committee.

The Jewellery Shop
We have a new selection of fun jewellery for your southern holiday, featuring tropical fruit and fantastic birds. Artists-of-the-month are McAleese and Wiggins. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing, by appointment. Film classics in video format now available for rent.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Cityline place settings by Swid Powell at The Impulse Shop.

ART GALLERY OF ONTARIO

JANUARY 1988

AGO NEWS

Behind the Scenes

Antonin Kubalek in Concert

Photo: Paul J. Hoeffler

ANTONIN KUBALEK, THE CELEBRATED CZECH PIANIST with the reputation of keeping his listeners "on the edges of their chairs," will be giving a solo recital in The Walker Court on January 17 at 3 pm. Mr. Kubalek's performance is part of the popular Sunday afternoon concert series of first class musical entertainment, organized jointly by the Royal Conservatory of Music and the AGO and presented to Gallery audiences since 1982. The participation of internationally acclaimed musicians, like Antonin Kubalek, is indicative of the high standards of this series. Over the years, performers have included gifted students, vocal and instrumental ensembles, and teaching faculty at the RCM, many of who are acclaimed performing artists in their own right.

Antonin Kubalek was professor of music at the Prague Conservatory until 1968 when, following the Russian invasion of his country, he moved to Toronto. He now teaches at the RCM, and is considered one of North America's foremost pianists. Mr. Kubalek is an exciting, unconventional performer – his interpretation of the music of Franz Liszt has been described as strange and wonderful – known for his great range in expression. Since his Toronto debut in 1968, he has performed with the Toronto Symphony and as a solo artist throughout Canada and the United States, and has appeared with such outstanding ensembles as the Orford and Vaghy string quartets, and the York Winds. The artistry of Antonin Kubalek may be enjoyed on numerous recordings, but on this Sunday afternoon in January visitors to the Gallery will be able to experience his charismatic style as a performer at first hand.

Discovering Poland with Travel AGO

GUIDED BY THE LOVE OF ART AND THE SPIRIT OF ADVENture, 34 Members of the AGO recently participated in yet another successful *Travel AGO* tour organized by the Volunteer Committee. This time the destination was Poland via the magnificent historic cities of Prague and Vienna, and for 17 days the group immersed itself in the art, history, and culinary delights of this unique east European country. Although the stay in Prague was brief, walking through the Old Town provided a memorable introduction to the historical richness that is evident in this part of the world.

An evening at Laterna Magika, and visits to the famous clock-tower of the Town Hall, the Jewish cemetery, and Hradcany Castle were excellent preparations for the rest of the journey into the historical past of Wroclaw, the group's first stop in Poland. Wroclaw's Town Hall ranks among the finest examples of secular Gothic architecture, not only in Poland but in the whole of central Europe. It has massive, stone-ribbed stellar vaults and is one of the few pillar-supported interiors that remain extant in Wroclaw.

When travelling in Poland, one cannot help but wonder how a country that was so severely devastated by the war and Nazi occupation has managed to preserve and restore so much of its cultural heritage. There are over 600 museums in Poland today, among which The National Museum in Warsaw is undoubtedly the richest. It has an outstanding collection of Polish art from medieval to contemporary. Its treasures from antiquity include the famous frescoes from Pharas, Sudan (fourth-century AD), which the group from the AGO was fortunate to view by special arrangements. While most days were spent roaming through museums, there were plenty of opportunities to attend concerts and performances in the evenings, including a stunning production of Verdi's *Macbeth* at the Warsaw Opera House.

AGO Members at the Old Market Square in Cracow, Poland.

One beautiful day was spent in the majestic Carpathian mountains, with visits to a sixteenth-century wooden church, lunch at Niedzica Castle, and a stroll in picturesque Zakopane. Cracow, the magnificent city that was once the capital of Poland and is popularly known as the city of museums, was *Travel AGO*'s final Polish destination. Once the residence of Polish kings, the Royal Castle, towering over the city on top of Wawel Hill, now houses the Wawel Museum and a splendid collection of art and exotic artifacts from its historical past. Before saying goodbye to Poland, the group also visited the famous Czartoryski Collection and its greatest treasure, Leonardo da Vinci's splendid *Lady with an Ermine* at the National Gallery. A private viewing of Old Master drawings at the Albertina, a concert by the Choir Boys at the Opera House, visits to the palaces of Schoenbrun and Belvedere, glorious food, and superb shopping, brought this unforgettable trip to a festive end in Vienna.

To find out about other exciting *Travel AGO* tours now in the planning stages, please turn to page 5 of *AGO News*.

Working Committee Takes Positive Action

THE AGO EXPANSION WORKING COMMITTEE HOSTED public meetings on October 22 and November 23, and announced significant progress in matching community needs with the Gallery's space requirements.

To alleviate the serious parking problem in the downtown core, the AGO will spearhead an education program urging its patrons to make use of nearby public parking lots. Negotiations are underway with Toronto's Parking Authority and the Ontario College of Art to ensure that the Gallery expansion (Stage III) will not add to the parking dilemma. The AGO will insist that school buses, which bring children to and from the Gallery, park in designated locations outside the district.

Noni Regan, project co-ordinator for Stage III, announced that the AGO will alter its plans for The Restaurant and retail facilities in answer to residents' concerns about commercial development on Beverley Street. The Toronto Historical Board will work closely with AGO architects to preserve and interpret the Gallery's original home, The Grange.

The AGO Expansion Working Committee was officially formed in June 1987 and has met six times since then. Councillor Jack Layton chairs the committee, which includes representatives of local residents, the Grange Park Preservation Group, the City of Toronto, the Ontario College of Art, the Toronto Historical Board, and the AGO.

The Gallery is delighted with this collaborative process and is confident that the efforts of the Working Committee will result in a better building and a better art gallery that responds to local community and regional needs.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50,
Fridays FREE for seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $15
Non-Resident (100 km beyond Toronto): $25
Individual: $35
Family/Dual: $50
Supporting (tax deductible donation): $100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please:
– address the department specified in events listing
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario
Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

Gallery closed on January 1

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am – 5 pm and Wednesday 11 am – 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8:30 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

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